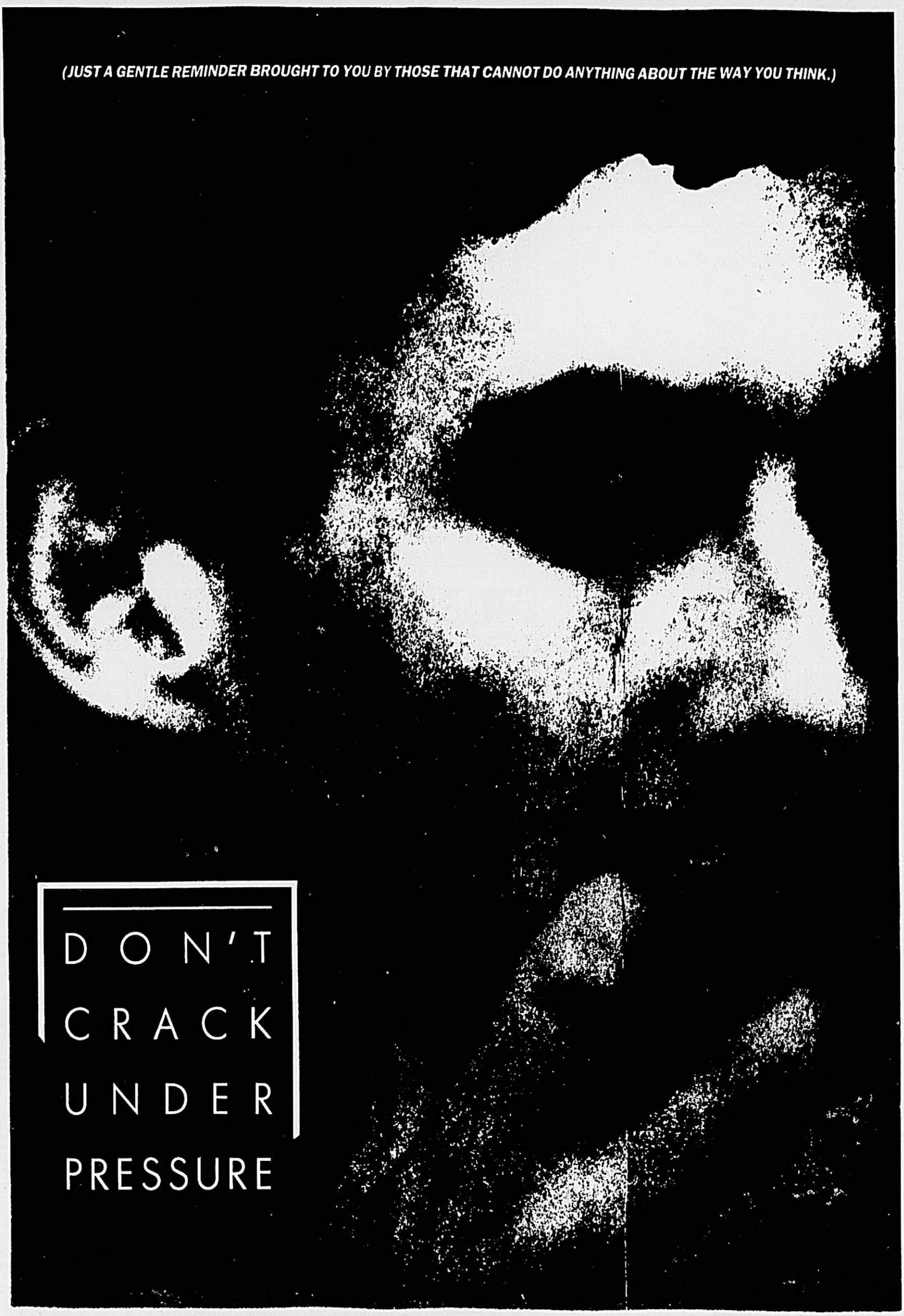
McGILL DAILY Culture

Volume 82, Number 89 | The crux of the biscuit is the apostrophe since 1911 | Thursday, March 25, 1993



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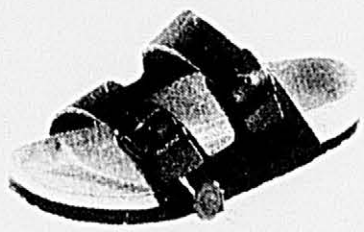

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Four women directors interpret women writers

Claiming space and opportunity

THEATRE

Literal Madness • Women Making Scenes • Studio C

BY VANESSA REID

It is difficult to imagine exactly what is going on in this intensely exciting title. In fact, it is an extremely innovative theatrical event wherein four women directors have theatrically interpreted and transcribed literary texts written by Andrea Dworkin, Kathy Acker and Dorothy Parker. While each piece is self-complete, together they inter-connectively make a cohesive whole.

There is more to this than simply theatre. The atmosphere is intended to be informal and almost cabaret-esque since the performance takes place around the audience who sit at tables, hopefully drink the beer that is available and then enjoy **Megalo**, a Montreal hard-core band who will play afterwards.

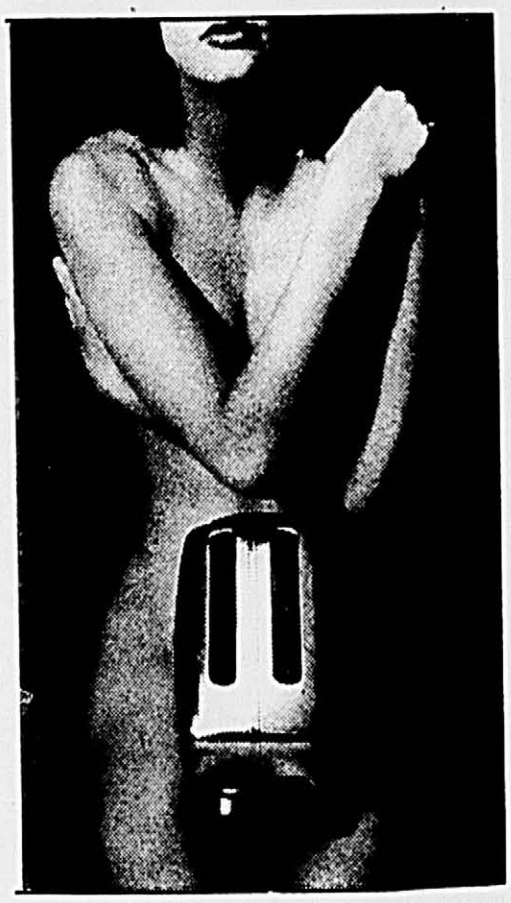
A female perspective and voice unites the works since each author deals with a female protagonist. Each of the authors are controversial and somewhat subversive in their politics, writings and lifestyles.

The two works by Kathy Acker which are being interpreted are *Blood and Guts in High School*, which has been re-named by director Sarah Stanley as *Vision World*, and the other is *J.*, directed by Lisanne Johnson. Acker is an avant-garde novelist who is known for her sexual explicitness and subversive writing methods.

In *J.*, Acker takes Charles Baudelaire and his woman-friend and muse, Jeanne, and historically repositions them out of France and into contemporary New York City. Whereas Baudelaire died of syphilis, in Acker's writing he now has AIDS.

The theatrical interpretation focuses on Jeanne whose voice has never been heard and whose experience has only ever been articulated through what Baudelaire has conveyed. Everything we know about her is through him, but all that we know about him in NYC is through Acker. Johnson uses seven actors to represent two voices which results in a confusion of identity and a multi-layering of creator and author.

Johnson has taken a unique and unusual literary text which deals not only with the female voice, and lack thereof, but also issues of sexuality which are inevitable when dealing with AIDS since it affects both our perception of sexuality and our ability to express sexuality. Johnson says she has adapted Acker's writing through image movement and studied Karen Finlay, a highly intense and politicized performance artist for background inspiration.



Vision World, directed by Sarah Stanley, explores a totally different aspect of sexuality. It deals with "the second of knowing between two people when they realize their relationship is over, but don't admit it to each other."

When Janie discovers this moment of revelation, Johnny becomes, in her mind, a proliferation of men. The interesting thing is that Janie apparently speaks through her groin and a completely separate character, a head, is another manifestation of her voice.

This thread of female exploration of sexuality is most explicitly portrayed in Stacey Christodoulou's adaptation of Andrea Dworkin's *Mercy*. There are four actors, a male and three female, who all play the part of one woman who achieves a political consciousness about her experiences with men and sexuality. The whole thing takes place in the contained space of a movie theatre, but as Christodoulou explains, she aims to challenge the physical limits of the actors.

There is no vocabulary for what she achieves since it's not dance, mime or choreography, but a combination and subversion of all these. This "theatrical movement" is meant to capture the beauty of the text and make it accessible and visual. In so doing, she hopes to convey the subtext of female sexuality as it is perceived, expressed and repressed by society.

In *Big Blonde*, a semi-autobiographical short story by Dorothy Parker, there is a continued blurring of gender lines since the character of Hazel Morse is played by four actors, both male and female. To realize the literary text dramatically, Martha Hancock uses slides, actors, and sound bites. Hancock says that part of the intensity is that the audience is completely surrounded by the performance. Parker is known for her insightful social observations, wit, ironic tone and hopefully less so for her alcoholism, which is explored in the character of Hazel.

The entire form of *LITERAL MADNESS* is extremely experimental and refreshing. With Megalo as a part of the deal, the evening becomes more than a theatrical experience. Hopefully there will be a mixture of audiences since the organizers intend to appeal to theatre, bar, and music-goers who are interested in crossing over into other forms and artistic pursuits.

According to the directors, the most amazing thing has been the mutual support and generosity of people involved, most of whom have been working for free. There is a need for women directors to claim a space and make themselves known, to have the opportunity to *show* their work and although they may have different agendas, to "band together" as Christodoulou says. They are all glad to be working, but also to be part of a positive community, to be able to keep their integrity as individual directors, working within a collective consciousness.

WOMEN MAKING SCENES runs March 25-26-27 at 21h at Studio C: 1604 St. Laurent for $5. For reservations call 274-8455.

The McGill Jazz Fest gets on tha' good foot this weekend

Nights of "contrapuntal ensemble playing"

BY ALISON JUNG

This weekend, The Alley will host three nights of homegrown intimacy. The third annual *McGill Jazz Festival* will last from Thursday, March 25th until Saturday, March 27th. It provides a high profile forum for local jazz students in which they can strut their collective stuff to large audiences.

The festival is the product of many different groups (including SSMU, the Alley Committee, the McGill faculty of music) working together to bring local jazz talent to the fore. The festival also helps present The Alley as an alternative to Gert's for the student populace who have come to think of it as a coffee house cum airport lounge.

In the past, the festival has enjoyed much success with bebopping crowds grooving to the live music. This year, the festival has selected exciting new bands as well as old favorites. In addition to the Faculty of Music's number one act, **McGill Big Band #1**, the festival will also feature Professor Jarczyk's band, **The Jan Jarczyck Quartet** which will showcase two international musicians.

Also participating is last year's favorite, **The Intergalactic Temple of Dave Szigeti**, known for its tribute to Dr. Seuss' *Green Eggs and Ham*. Described as a new age band, its members do not confine themselves to the regular jazz patterns (nor to the stage for that matter).

There will be a three buck cover charge at the door—much less than what you would pay to hear Rush cover bands at Peel's Showbar — which will be used for the payment of the musicians. Helping to finance the event are St Ambroise, always a willing sponsor of all things cultural, Yamaha, who has donated a grand piano for the event, CKUT, Sonar Drums, Heritage Pianos, MUSA and The McGill Performance Dept. In addition, EUS, AUS, and SUS have each bought fifty tickets which can be obtained by students in those faculties free of charge on a first come first serve basis.

Definitions

My quest to discover the meaning of jazz was not an easy task. The dictionary defines jazz as "American music characterized by syncopated rhythms and contrapuntal ensemble playing." Contrapuntal ensemble playing? Perhaps the dictionary was a bad source.

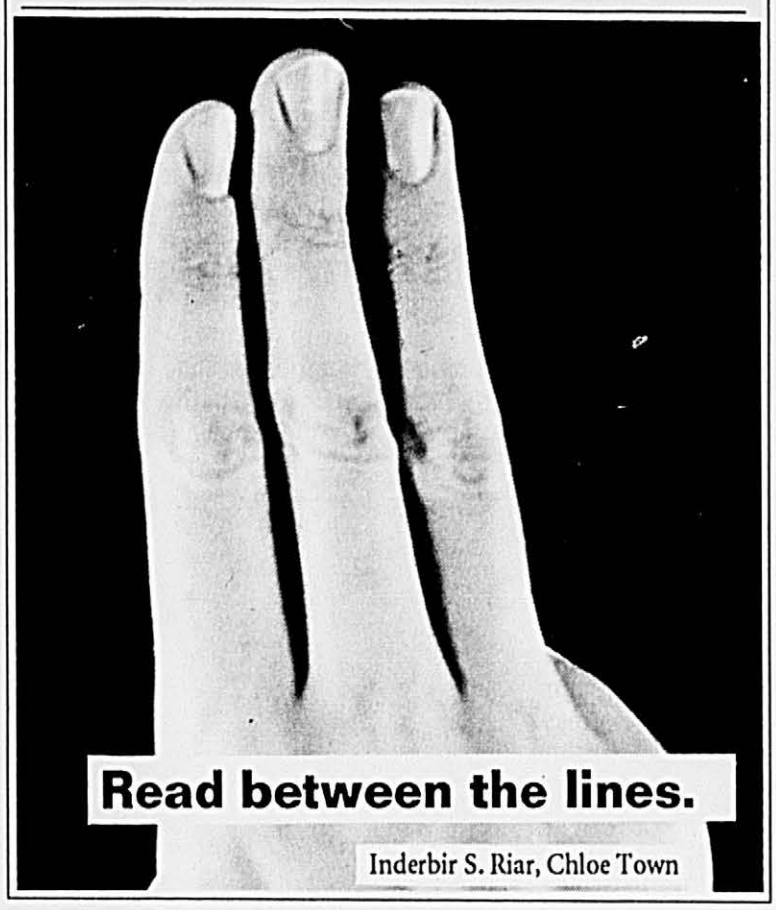
Asking the question "what is jazz?" to other students invariably elicits looks of stupifaction or long pretentious diatribes on how jazz is a way of life, man. OK, anyways....

For those of you, like me, whose only exposure to jazz comes every July, this is a great opportunity to see quality entertainment for less than the cost of one of those Montreal Jazz Fest t-shirts everyone ritually buys and will continue to wear until it is ragged. On the other hand, the McGill experience will last a lifetime — according to the yearbook anyways. So come and syncopate your rhythms while supporting local talent.

The McGill Jazz Festival will take place in the Alley from Thursday to Saturday. Tickets are $3 and shows starts at 20h.

McGILL DAILY CULTURE

comment



errata

So we won't be trusting fratboys anymore... The misogynist fuckers in Gerts not only lied about their frat (again, it wasn't Zeta Psi), but also about their names. That is, the folks listed in Wednesday's erratum had nothing to do with the offensive stunt reported in Monday's issue. Very, very sorry.

Also, the letter from Jonathan Goldman in Monday's issue ("Miniscule country") should have read "I would hope that...the Daily...would [not "would not"] come out in favour of that time-tested tenet of liberalism: tolerance". Rule of thumb: If a letter has a typo that's just too stupid, it's probably the Daily's fault (some of us type faster than we think).

letters

To the Daily:

Open letter to Robert Colman, Andrew Rickard and VMR—

Just a few things regarding your invitation to "skip" the Whetherman Groove Tube show at Gert's, March 5 (What's Happening, Culture, March4):

You know, you play in a band long enough, and you get used to critical press. Sometimes you agree with what is written about you, sometimes you don't, but you always learn something.

Not the case with your guys, however. What is the point of an implied criticism with no qualification, no substance? "Skip this one"—okay, but at least tell us *why*.

It's just that your failure to do so, coupled with the fact that you don't even know how to spell the band's name properly, makes one wonder if you have ever really seen or heard us play, and do, in fact, know what you are talking about.

But I'm sure you do—I'm sure you have a very good reason for telling people to skip the show. However, even if you honestly do, does it not seem more than a little hypocritical and self-defeating to tell people to skip *any* show?

With *Daily* Culture lamenting the closure of venues and the lack of popular support and interest in the live music scene, does it not seem downright stupid to discourage attendance at any show? Did you not think that, quite possibly, the fate of those future "gems" the AUS is planning this month may well rest on the success of our show—or the fate of live bands at Gert's in general, for that matter?

Should you not be applauding *any* effort to create a vibrant, open music scene here at McGill and throughout Montréal? Or perhaps we just don't fit into someone's narrow-minded definition of the Montréal music scene anyhow...

So go ahead—skip the show, put one more nail in the coffin of Montréal music, perhaps the last nail as far as McGill is concerned, and don't even worry about why—I'm sure there's a really really good reason.

Rob Stephens
U3 Philosophy
member, W. Groove Tube

hyde park

Somali opinion

Opinion submitted by Zuleikha Ali Yusuf.

In the last two years, Somalia has become very fashionable. It makes us sick, the members of the Somali community, to have to live our lives as shadows of media images. Ghost-like, we walk into your path, forcing you to look. You shade your eyes, and hope the image will go away.

But it doesn't, not until you sit in front of your box of truth do you sigh with relief and confirm your distrust of your earlier encounter. You see, we would'nt really care so much if we did not realize the power behind the new age information deities: the image of Somalia depicted in the media has focused on despair and hopelessness.

For those who have faith in their politicians, the United States "humanitarian" efforts to restore hope in such abysmal darkness are a welcome beam of light. But, in reality, on whom does this light shine? Meanwhile, we want to question what the United Nations was doing in its capacity as world conflict mediator and peacekeeper.

In July 1991, Djibouti asked the UN to participate in a conference in which political settlements were discussed between the major clans. The UN declined. Meanwhile, the UN was "following closely the evolution of political and military developments in Muqdisho, and ... [could] not contemplate any meaningful action by the secretary general." The UN declined repeatedly to send relief troops to Somalia because it was too dangerous. But what about Iraq, Yugoslavia?

The Somali man carrying a sophisticated weapon is not a trained man, he has hardly begun to use a shaving blade. Most of his victims are women and children. The gun he uses to kill is a remnant of the flood of arms from Americans and Russians, that propped up the 20-year dictatorship of Siaad Barre.

When he ran out of hard currency he bartered fish, beef, raw skins, and farm products for weapons. Pastoral and agricultural production was replaced by "aid" alternatively from Russians, Americans and Arab countries.

The present crisis in Somalia did not begin as a war, justifying thousands of armed men and tanks, carrying sackloads of arrogance which they continue to heap on Somali people. Rather, a different kind of war had been declared, and the media is an accomplice. The starving people did not need thousands of troops to feed them. Nor do the Somali people need to watch and feel the soles of your army boots on the necks of our ten-year olds. We'd rather starve to death.

When the United Nations did decide that a peacekeeping force would be sent to Somalia, they wasted crucial time by sending futile "technical team" missions to evaluate the situation. Other African countries, particularly neighbouring Ethiopia, Kenya and Djibouti, were not informed. Mohammed Sahnoun, the modest and courageous United Nations' representative to Somalia was warned to stop criticising the United Nations in public for its failed efforts in Somalia, since this was "deeply damaging to the organization's reputation." He was dismissed soon after. Sahnoun's dismissal was a poignant example of how bureaucratic politics and personal ambition outweigh human life.

Finally, there is a direct relationship between the United Nations' high "reputation" and bureaucracy on the one hand, and its accountability for its actions on the other. Somalia is not the only country in crisis. And we do not think that the United States is going to send hope restoration missionaries to Mozambique, Sudan, Ethiopia, Zaire, Bosnia, - and the list is long.

So what we need to do is to question seriously the role of the United Nations in a post-Cold War world. It is our firm belief that the United Nations' failure in Somalia will have far-reaching consequences in any future attempts to deal with human tragedy.

There will be a symposium on Somalia tomorrow, Friday 26 March at 6.00 p.m in the Leacock Bldg. Rm 232.

letters

Children & smoking

To the Daily:

Re: smoking in Alley

I'm glad to see that the issue of smoking in the Alley has been raised, and I think Shoime Perel's idea is a good one. I am an occasional smoker of various forms of tobacco, and I enjoy having a nice place to indulge.

Luckily, these are not hard to find in Montréal: I love the outdoors, nearly every bar and restaurant is willing to put up with my fumes, and even McGill has areas like fourth floor McLennan and Gert's (though the ambiance could be improved).

I am also a father, however and my daughter sometimes accompanies one to school. She is too young (6 months) to have decided whether or not to smoke, and until she doesn't would be nice if a smoke-free spot existed where we could go to sit comfortably, chat, have a beer (me, that is) and even catch some jazz after class together.

I understand smokers' reluctance to butt out, but we do have a huge number of bars to choose from. My daughter and others who dislike smoke or avoid it for medical reasons have no such choice. Couldn't we give up smoking in this one place in consideration for them?

More and more children are on campus these days, and I think they improve the quality of life at McGill. Let's not force them and their parents to stay out of the Alley (and hence isolated form a lot of social activity). As a student who helps pay for the Alley, my vote is to make it smoke free. Cornell Wright, are you listening?

P.S. Diaper change tables on campus would be nice too.

Robin Vose
Middle East Studies U2

PROVE IT!

To the Daily:

I shall not try to number the many inaccuracies in Joseph Monahan's inane article ("Racist rantings at The Suburban" 10/3/93) except to vehemently deny that I ever defended the mass murderer Marc Lepine.

There is no evidence supporting Mr. Monahan's false assertion contained in his story that I ever wrote an editorial "defending the man who murdered fourteen women at the U de M."

I suggest he prove his allegation or apologise.

Christy McCormick
Editor, The Suburban Newspaper

letters continued on page eight!

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

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Ramblings and the Cell gig

by Julius Chapple

My ears were ringing as I stumbled out of Jailhouse Rock Cafe Showbar etc. That would be my primary response to the Cell/Change of Heart gig on Saturday night. Beer, fungi and various other plants didn't help the situation. Of course, *watching* the show was fun; writing about it post facto is something of a bitch.

Distortion tends to smooth out any peripheral sense-data coming into that Temple which is the body. Cell played a good gig — I'm sure of that. Kind of post-Sonic Youth, New York post-punk aural assault, but without the weird effects that Thurston's guitar elicits from the unsuspecting listener.

The beer, at $3.25 a draft, was a significantly worse trip than standing right next to the huge stacks of Marshall speakers towering to left and right of the spandex-clad hair boys, belting out aggressive (yet at the same time sensitive, understanding and hauntingly melodic) power ballads - whoa. Flash-back to MuchMusic. None of that really happened. But this is copy, and what the hell...journalism as an exercise in ego massage and mental masturbation is no less disgusting than journalism as an (allegedly) objective attempt to "inform the people of the nation about crucial facts which directly concern them."

There was a clip on TV last night about the increasing frequency of television stations in the Los Angeles area to interrupt their regular programming to bring live-action shots of high-speed car chases up and down the city's caked and hardening automotive arteries. They justify this by saying that, well, these high-speed chases are of concern to the average citizen because the highways are L.A.'s lifeline. But unless you're riding the old chauffeur-driven limo, "as-it-happens" news broadcasts on the tube are pretty useless. Looks cool though—kind of like a Mel Gibson/Arnold Schwarzenegger/[*substitute appropriate action star here*] movie, only it's real! I guess these guys don't make enough movies as it is. And of course, the average highway cop would never get lured into the fantasy world of the gung-ho action superstar ("hi ma I'm on TV") and try to be a hero just like them....

Back to this "beer" thing. It irks me. Really. I mean, if a club is fronting "alternative," low-profile bands, it seems pretty obvious that the most fashion-conscious among us (I know you're out there, even if you refuse to admit it) won't be in mass attendance. Seeing as the people in the Jeans..Buffalo etc. are usually the cats with the most money, it seems reasonable that they'd get ripped off at DiSalvio's, or other similar locations. But at a club like Jailhouse, it's a bummer when you've got the Vestiare obligatoire on top of the entry fee, and then you get burned again when you want to relax with a beer. I'm getting tired of smuggling drinks into clubs. Although apparently cold is good for the sperm count...

Change of Heart put up a great set too (remember the point of this article?). They were funkin' shit up on stage, and the audience at an appreciative high stood mostly, arms folded, and watched. There were a few drunken fools trying to mosh (mostly beating the shit out of the few who sought to express their appreciation in movement); they were pretty annoying, and after I got tagged one too many times by some idiot, I got pissed off and left.

The result of the Jailhouse experience this weekend was mostly one of disillusionment. The bands were good (I missed Bite, but I've been overdosing recently), but, as you know, there is more to seeing gigs than the music. If they headline another good band I'll probably go, mostly because it's not a long walk, but be warned... Pound the mickey before you leave home, or at least bring your needles (the best thing is there is white lights in the bathrooms).

Du Shakespeare des années 90

BENOIT LEBLANC

Les mariages ne sont pas tous simples. Certains vont même jusqu'à déchaîner les pires passions. *L'Homme laid* raconte l'un de ceux-là.

Dans sa présentation, Pierre Bernard, le directeur artistique du Quat'sous, parle d'un texte qui aurait pu s'intituler « Sexe, pouvoir et manipulation ». Peut-être aurait-il pu ajouter « adaptation à la mode des années 90 d'une tragédie shakespearienne! ».

Toutes proportions gardées, Brad Fraser et Derek Golby (respectivement les auteur et metteur en scène) nous donnent rendez-vous avec la magie, le secret, le meurtre, le fantôme, tous des éléments capitaux chez le célèbre dramaturge anglais. La seule différence - et encore - réside dans le troc de l'amour pour le sexe entre les deux jeunes gens devant s'épouser. Lorsque la promise demande à son chauffeur d'assassiner son fiancé, avouons que l'amour évolue de façon étrange!

L'Homme laid voit Sabina (Micheline Lanctôt), propriétaire d'un ranch, confier à Forest (James Hyndman) la garde de la virginité de sa fille. L'ouvrier défiguré et Véronica (Macha Limonchik) développeront une relation aux teintes sado-masochistes qui tournera au vinaigre. Forest, vulnérable, devient l'objet de Véronica, qui abuse de sa confiance. C'est à qui incarnera le personnage le plus dégueulasse!

Pour ramener les jeunes au théâtre, Brad Fraser met en scène des individus abandonnés à leurs pulsions les plus laides, les plus dégradantes. L'auteur canadien-anglais - que les francophones semblent mieux connaître à Montréal que les anglos -, propose la recette moderne de sexe et violence. La vague *Basic instinct* se poursuit. On assiste à un théâtre de sensations fortes!

Coups de revolver, giclées de sang, crânes décapités, cris de l'au-delà : le public retrouve l'ambiance angoissante des bons vieux films d'horreur car, ne l'oublions pas, *L'Homme laid* est d'abord et avant tout un thriller. Il est surprenant pour les spectateurs et spectatrices d'avoir continuellement l'impression d'être au cinéma. Les scènes sont courtes et les dialogues économes; le rythme rapide scande une montée de la tension artérielle chez les pauvres victimes du public. Le Quat'sous décline toute responsabilité pour les arrêts cardiaques.

Il faut souligner le travail formidable de la troupe entière. Micheline Lanctôt, que l'on ne voit que trop rarement sur scène, incarne une mère démente absolument savoureuse. Ses sarcasmes tombent toujours à point et sa présence impressionne sans jamais prendre toute la place. James Hyndman sait bien rendre la rage contenue de son personnage et Forest demeure crédible du début à la fin de la pièce. Pour bien les appuyer, les Marie-Chantal Perron, Macha Limonchik et Mario Saint-Amand démontrent un beau talent. Saint-Amant, entre autres, joue avec une véracité étonnante un homosexuel amouraché de Forest.

Fait à noter, les nombreuses scènes de nudité et de sexualité qui sont jouées demandaient une bonne dose de courage de la part de l'équipe, et il faut les féliciter de leur abandon.

S'il est un reproche à faire à la pièce, c'est de vouloir en faire trop. La litanie du fantôme qui répète sans cesse le mot « vengeance » est d'un ridicule éhonté et parfaitement inutile. La finale gâche le crescendo bien rendu lors des dernières minutes de l'œuvre. Les incohérences se multiplient, tombent dans les clichés plus que faciles. Les gens parlent avec une tonne de plomb dans le corps, la mère se suicide, la fumée envahit la scène... et le public attend le millième retour de Jason au milieu de tout ce bordel! Non, franchement, Brad Fraser aurait pu se forcer plutôt que de nous lancer n'importe quoi. *L'Homme laid* méritait plus que ça.

Malgré ce petit pépin, la pièce demeure un bon divertissement. Le public voulant un théâtre vivant, loin des grands développements psychologiques, sera satisfait. Non pas que l'œuvre de Fraser manque de profondeur ou de sérieux, mais le dramaturge privilégie l'action à la parole. Espérons que ce courant ne sera pas qu'un feu de paille!

Macha Limonchik et Marie-Chantal Perron démontrent un beau talent

L'Homme laid, une pièce de Brad Fraser, mise en scène de Derek Golby, avec Micheline Lanctôt, Marie-Chantal Perron, James Hyndman, Macha Limonchik, Stéphane Jacques, Mario St-Amand et Jean-François Beaupré, au Théâtre de Quat'sous, jusqu'au 17 avril.

After long winter, Solstice moves the spring

BY ASTRID FISCHER AND JESTER

Montréal is about to get it's first taste of the international Rave scene. Solstice promises to be the most incredible cultural event Montréal has seen to date.

The organizers, called the Bus Company, are a diverse collective of close knit friends who were tired of party promises that never materialized.

The inspiration behind this event comes after the tremendous success of a party they threw last year at the infamous Crisco known as "The Rites Of Spring".

The Bus Company is made up of nine highly motivated and creative members, who are quick to point out that they are not club promoters by profession, neither are they searching for their limelight, like some of the other promoters in town and those involved with the scene elsewhere (such as Pleasure Force from Toronto).

They claim that "cult of personality" is not their thing, which is why they call themselves the Bus Company. Andrew, one of its members adds that, "It's nice to give back to Montréal after taking, taking and taking for the past three years that I've been here."

The rave scene is a dominant subculture of our generation. People will identify with it just as people have looked back upon the sixties.

It's impossible to divorce this scene from a national or international level. Rave is a phenomenon that is experienced throughout the world from North America to Japan. Large scale raves are being held even in India.

One can certainly place Raves in a historical context. "The original concept of the carnival was a massive gathering of people. The idea of a carnival, a tribal gathering or dance is bringing people together that is so far apart from the commercialization that belongs to the western ideal", said Paul, the principal organizer.

Solstice offers Montréalers a new and diverse perspective, as well as multiple attractions. One of these attractions will be the Psychedelic Mind Machine.

The machine emits pulsating light beams into the retina of the eye, that cause intense visual hallucinations. "This kaleidoscopic visual imagery produces rapid alterations in consciousness which alter the individual's understanding of space and reality" says Steve Venright, a pioneer of the technology.

Typically, after a 5 minute session, which costs approximately 4 dollars, you are left with a sense of well being, and an array of visual hallucinations which mimic those produced by certain mind altering drugs. The advantage is that you do not in any way undergo a chemical intoxication, while maintaining the kind of "high" these drugs deliver for up to an hour.

The Bus Company have hired the best in local lighting design. They are working in association with the reputable Pandemonium Productions. The highlights of the show include a completely integrated "smart" lighting system of roboscans that can create images at will from a computer program.

The venue lends itself beautifully to projections because of it's large walls. Hallucinogenic and computer-generated visuals will be projected all night long.

The Bus Company have brought in a Mark Zero, a video artist who will be showing insane video footage throughout the evening. Not quite in the same genre as Bill Viola, Mark's work is heavily influenced by electronic music.

This party promises to deliver all forms from the modern array of popular club music. Hardcore techno, Rave, and Breakbeat will be featured in one room, while the second will feature progressive or "deep" House and Trance techno. For those familiar with these styles, this party proves to blow the roof off previous warehouses which have usually featured only one style.

For those of you who are unfamiliar with raves, this event gives you an excellent, never-before offered opportunity to explore music to which you may not have been exposed, or only minimally. This is not Technotronic. This is not Black Box. This is music, intelligent music, made for dancing, not for sales.

The D.J. selection for this event is outstanding, featuring not only the best in local (and McGill) talent, but also showcasing talent from other rave megacenters, like London, Toronto, Detroit, and NYC. In addition, Solstice will be featuring two live performances, one by Detroit's duo, Cybersonik, practically godfathers of the Detroit techno style, and Deko, a Toronto performer of eccentricity and talent.

Also, Solstice will be featuring a Smart Lounge, hosted by Justin, a Montréal entrepreneur. As explained in the previous article on Rave culture in *The Daily Culture*, a smart bar features a variety of delicious and nutritious drinks that replenish the body's natural supply of vitamins and chemicals.

Usually, the smart bar is set away in a corner, so it won't cut into alcohol sales. Justin's lounge, however, will feature as an integral part of the main arena, where seating and visuals will be provided. This way, the promoters hope to introduce more people to this non-intoxicating, healthy alternative. For those inclined to the ecstatic experience and the trip, smart drinks do provide a much needed replenishing of lost brain helpers (if you trip, drink).

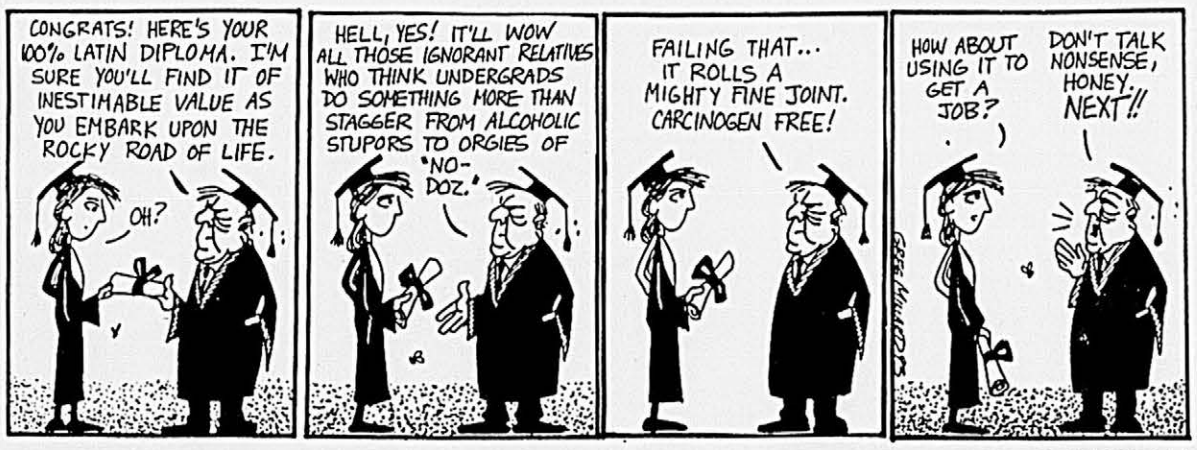
Clearly, drugs are not an integral part of the scene, and that is something the Bus Company and the people in the scene want to emphasize. It's not to say that drugs aren't acceptable, just that they aren't necessary or central (Moby hasn't touched drugs in ten years).

Since this event has attracted calls from all over the U.S. and Canada and even (rumour has it) Japan, it's probably a good idea to buy your tickets in advance. They are on sale at Juan and Juanita in the Les Cours Mont Royal, and at Bunker and In Beat, both on the St. Laurent strip between Prince Arthur and Sherbrooke.

This party is going to a huge groundbreaking event, that will undoubtedly set the standard for all future raves in Montréal. Don't be one of those who miss this.

Words & Pictures

CRAMPUS BY GREG MILLARD



POWER TRIP BY JANE TREMBLAY

Thumbs up... thumbs down

MUSIC REVIEWS

BY JEANNA STEELE

Scribblehead • The Morgansfields • Watch Music

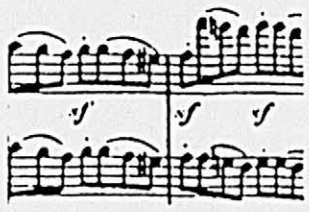
The Morgansfields are a threesome who take themselves too seriously.

The feeling is like that of a friend of the band who, when asked about their new album, can only answer "gee guys ... it's uh ... nice". You listen, trying not to cringe too obviously to the strained and out of tune voice of singer Alun Piggins.

So, instead of listening to the tunes, you may resort to concentrating on the lyrics in hopes of finding something good to say - you know when they're finished the set they're going to ask - ("what am I going to say so I don't hurt their feelings?") Remember, at this point you're grasping desperately for anything that may redeem this mess you've been listening to for the past half hour.

O.K. - lyrics, lyrics, concrentrate - ooo! out of tune! Forget it, CONCENTRATE on the LYRICS: "I watch you walking by, you don't notice me." So you're friends aren't the best poets either. You realize there is no hope. The lyrics are as dull as their sound. The harmonica in "Voice in the Air" is o.k. but their sound overall is nothing new and their lyrics do nothing but complain in the manner of a thirteen year old with acne.

There is no message and no salvation in the mediocre guitar riffs of Piggens and bassist Toby Cadham. Tell your friends that they should maybe reconsider their lst song entitled, "I Ain't Flippin' Burgers No More" because maybe their real talent lies in burger flipping. It certainly doesn't lie in music.



***Three Hands* • Don Rosss • Street Records**

The deftness with which Ross handles the guitar is enough to inspire even the harshest critic. His style is uplifting and hopeful without being cheesy. He prefers not to label his music as "jazzy, rocky, or Native" but instead attempts to cover various styles ranging from performing with an orchestra to folk and jazz ensembles.

Ross's new album, Three Hands, is a compilation of solo, ensemble, vocal, and purely instrumental pieces which is a great testimony to Ross's range of styles. Warmth and friendliness exude from this album and melt into your ears which are frequently surprised by an amazing guitar riff rising out of the mellow cloud of folk. It is a must for those guitar enthusiats and anyone else who enjoys being impressed now and then. Exciting, honest, soothing, lively all these and more describe Ross's new album Three Hands.

Stuff & things from CKUT

CKUT's chart is based on airplay received

ARTIST	ALBUM	LABEL
Bettie Serveert	**Palomine**	**Matador**
King Missile	**Happy Hour**	**WEA**
Digable Planets	**Reachin'**	**Pendulum/WEA**
various	**Soluble Fish**	**Homestead**
Ween	**Pure Guava**	**WEA**
Johnny Cash	**The Gospel Collection**	**Sony/Legacy**
Acid Test (cc)	**Trip On This**	**Eggplant**
Belly	**Star**	**Wea**
the Birthday Party	**Hits**	**4AD/Polygram**
Consolidated	**You Suck 12"**	**Nettwerk**
Apache Indian	**No Reservations**	**Island/A&M**
Grenadine	**Goya**	**Shimmy Disc**
Valium et les Depressifs (cc)	C'est Un Monstre	Phalinktus
Jale (cc)	Sweetness 7"	Cinnamon Toast
Flipper	**American Grafishy**	**Def American**
Killing Joke	**Laugh? I Nearly Bought One!**	**Virgin/EMI**
Zuzu's Petals	**When No One's Looking**	**Twin/Tone**
Chia Pet	**Hey Baby (EP)**	**Kokopop**
Rocket from the Crypt	**Circa: Now**	**Headhunter/Cargo**
Boukman Eksperyans	**Kalfou Danjere**	**Island/A&M**
Einsturzende Neubauten	**Tabula Rasa**	**WEA**
Magnapop	-	**Caroline**
Nirvana	**Incesticide**	**DGC/MCA**
Steroid Maximus	**Gondwanaland**	**Big Cat/Southern**
Superchunk	**The Question is How Fast?**	**Merge/Touch & Go**
Rawhead Rave (cc)	Turbo Demo(n0 Dub	self
The Pharcyde	**Bizarre Ride II**	**Delicious Vinyl**
Bubai Skull (cc)	Insex 7"	Cinnamon Toast
Sundays	**Blind**	**DGC**
Tsunami	**Diner 7"**	**Simple Machines**
Th' Faith Healers	**Don't Jones Me EP**	**Too Pure/WEA**
various	**Volume 5**	**Volume**
Goats	**Tricks of the Shade**	**Ruffhouse/Sony**
Jawbox	**Dis 77 7"**	**Dischord**
Scorn	**Lick Forever Dog**	**Relativity/Earache**
Shonen Knife	**Let's Knife**	**Virgin/EMI**
Prodigy	**Experience**	**WEA**
Streetnix (cc)	Ugly Bags of Mostly Water	self

(cc) = no less than 50% Canadian filling

Charts compiled by Rob Viola and Geneviève Heistek

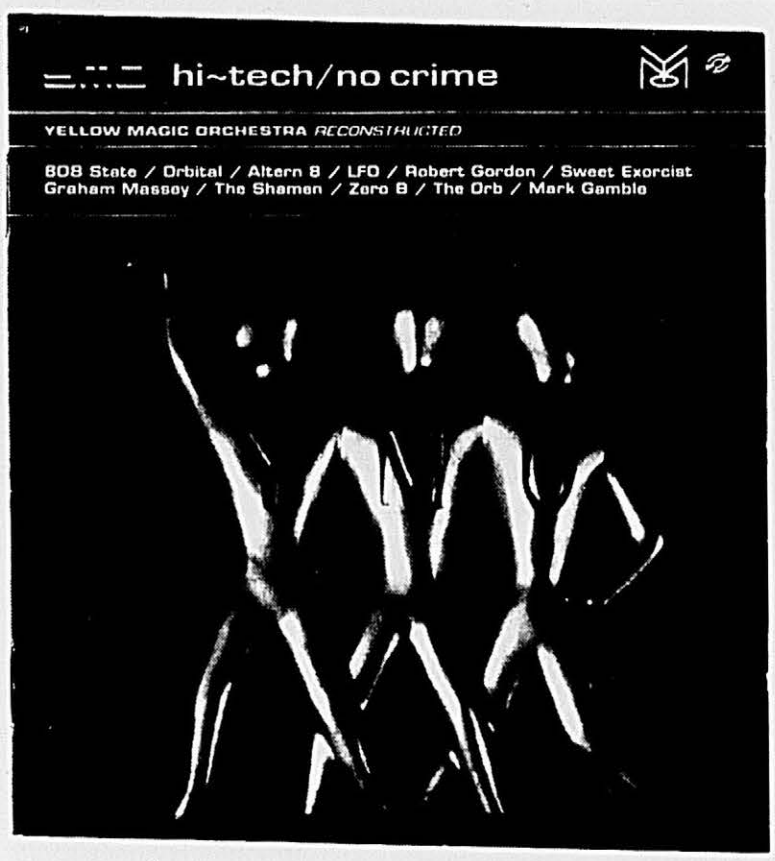
We made it, $50 305 in pledges over 10 days of relentless campaigning on behalf of McGill's community radio station. Thanks to everyone who made a pledge, worked the phones or donated gifts. Now comes the hard part - paying up. You have to pay before May 14 to be eligible for our grand prize draw. We've still got lots of great gifts for anyone who comes in to make a donation.
We return you now to regular programming...Grey Matters, a new program of lectures by prominent acivists and thinkers of the left debuts on Thursday at 19-20h with a lecture by Dr. Helen Caldicott on "The Fate of the Earth". Echoes of Punjab, a Punjabi music and community affairs program, will air an interview with British Bhangramuffin star Apache Indian, this Sunday between 17 and 18h. And lots of music, cause we're all hoarse from pitching our litle hearts out.

'Chick-a-bokka' is hard to dance to

MUSIC

***Hi-tech/no crime* • Yellow Magic Orchestra • Internal**

BY JASON RIDGLEY



There are two distinct kinds of electronic music being released nowadays.

There is dance-oriented, commercial techno and then there is non-commercial techno. The former is aimed at the marketable rave culture, while the latter is more substance, less trend.

The majority of commercial techno is made by one-hit bands (usually just a DJ) and released on compilation albums. Groups such as *808 State* and *The Orb*, on the other hand, fall into the non-commercial basket. Then there are bands such as *The Shamen* and *Orbital* who fall in between these groups.

This brings me to **High-tech/no crime**. This is an album of *Yellow Magic Orchestra* tracks remixed by modern electronic bands. (*YMO* was a Japanese synth-pop band which broke up in 1984.)

808 State, *The Orb*, *The Shamen*, *Orbital*, *Altern 8* and *LFO* all contribute remixes to this album. When I first saw that *Altern 8* and *LFO* were involved, I expected that this was an album of typical rave — fun to dance to, short on originality and skill.

But I was surprised. All the tracks are well done, and far from commercial techno. *Altern 8* have taken a series of upbeat riffs and combined them in sequence and on top of each other amidst a heavily syncopated rhythm. In fact, the *Altern 8* remix of "Multiplies" is one of the best. Even my roommate likes it, and he calls most of my music "chick-a-bokka".

However, one thing I noticed about this track is that it's extremely difficult to dance to. I'm beginning to think that good electronic music is un-danceable by nature. No wonder club DJs never play my requests.

Most of the other remixes are also excellent. Both *808 State* and *Orbital* live up to the high standards they're used to. And the two remixes of "Tong Poo" by *The Orb* are rare glimpses into the weird side of *The Orb*'s musical brain.

While some of the tracks (such as that by *LFO*) lack liveliness and fall into the trap of repeated riffs, this is a small price to pay.

Catch a sugar high, at Players

An evening spent in a donut shop

BY DOUG MCDONALD

Hole is a metaphorically-prophetic vision of a dysfunctional nightmare society. The play is filled with eclectic and frightening characters. At times this world comes to life with biting irony and humour (one character lashes "I never expected much form life anyhow" about 'the smoking reduces life expectancy label' on her cigarette package).

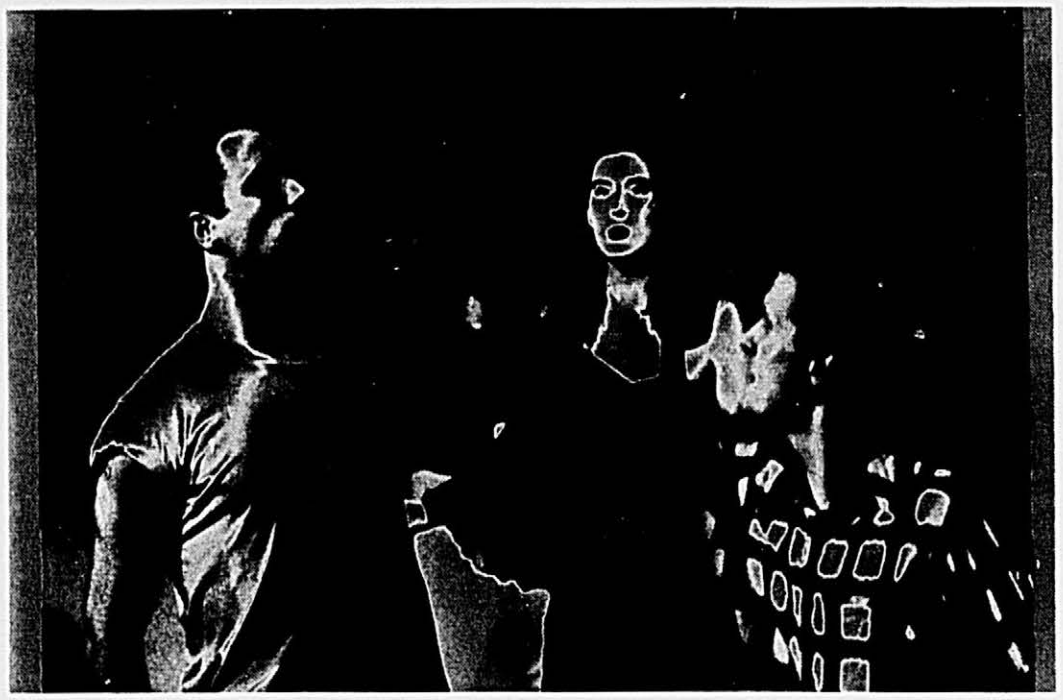
The acting is at moments gripping. Matthew MacFadzean, the protagonist Shelly, delivers a mysterious and unsettling portrayal of a would-be psychopath. He starts off as a quirky loser and pursues an in-depth exploration of frustration and lost hope. Colin Ferguson, as Frank, also explodes at the beginning of the play, acting like a fuse on a powder keg.

Laura Denison ("Fangella"), Jaques Viau (A. Mark), and Rob Parker off-set the other characters well with their interpretations of mainstream insanity.

One of the impressive features of *Hole* is the set design (by Matthew Stevenson). Upon entering the theatre, the clashing pink & turquoise (in genuine Donut Shop style) creates a mood of disharmony. Two perma-happy servers are painted on the wall of the shop, in optimistic defiance of the script's tension.

Overall the production was a good one that is well worth seeing if just for the sugar high alone.

Hole runs until April 3 at Players' Theatre in the Union building. Tickets are $5 for students.



DAILY PHOTO BY THOMAS WHITE

letters

MORE QUALIFIED

To the Daily:

re: "Limited and Skewed" by Seth Abramovitch

Seth Abramovitch has missed the point. Promislow has no experience working with race relations; she has experience sitting on a committee, and writing a survey. Perhaps if Seth had read the third and fourth paragraphs of my Hyde Park, he would see that I did address this issue.

Seth was disturbed by my closing paragraph. Allow me to be more specific: Gomes is more qualified, and more experienced than is Promislow. I thought I had made this clear by giving readers "the literary equivalent of a knowing wink" with the use of my "scare quotes". I guess that the subtleties of irony elude Mr. Abramovitch.

I was not suggesting that one person is more qualified than another because of the colour of her/his skin. I was suggesting that committees and paper work *about* race relations are nothing compared to actually *relating with* people of many races through outreach programmes, and public awareness campaigns involving the media.

With regard to Seth's statement, "The subject of campus race relations is not an exclusively Black issue", I agree. However, Promislow's lack of dialogue with the black community is an indication of her lack of a desire to really work with the community.

I regret to see that Seth has had such a "limited and skewed" reading of my Hyde Park

Cherie Payne

PEOPLE'S LIVES

To the Daily:

I am writing in response to Kristin Andrews' interview with Franca Trubiano, co-founder of Geomatria. This letter is actually directed to Ms. Trubiano, for as a male "architect hopeful", I'm very interested in what you had to say, particularly of your group and its goals.

First off, your parallel to the 20th Century skyscraper seems weak. You're saying that these structures designed by people leads to *male* domination over women and other weaker men? Not the fact that they destroy the skyline, or it's obvious ugliness, but domination over women and men?

To call yourself a feminist, and therefore follow with the argument that it is a feminist issue is totally inane, and to tag the male populous as the domineering sex is out of context and tasteless. Yes, it is domination, but I am sure that for every ruthless male executive there is a just as ruthless female one (equality to me is a feminist issue). Even then, this is not the domination that affects us.

You said, "skyscrapers are nothing but a reflection of where society has placed importance in the last 50 or 60 years." I say to you, Ms. Trubiano, that this has been the importance of the *workplace*, not a person, domineering *people's* lives, having individuals put out work and deadlines like an assembly line, thus creating "artificial environments".

This affects *not just women*, but *everyone*. It is a *global concern* as you mentioned earlier, but you don't stress it enough. Thus, it is not a feminist issue, but an issue as a whole that every human being must look at. Please don't concentrate on one facet of the eye, and look at the whole picture.

Chris Ferguson
Frosh Science

I STAND BY MY LETTER

To the Daily:

In response to Cherie Payne's letter to the editor: if Ms. Payne's point was that Ms. Gomes deserves to win over Ms. Promislow because she has more experience and is better qualified than her opponent, then I agree with her.

But that's not what she wrote. Once again, I quote the final paragraph: "...they're *both* experienced, they're *both* qualified, and they *both* want to address the issue of race relations on campus." I should point out that this is not taken out of context, and the italics are hers.

Ms. Payne: as your audience, I should not be expected to know what you meant to say. All I have to go on is what you did say. I stand by my letter.

P.S. The "through"/"threw" error was the *Daily's*, not mine. Expect the same if you come across any errors in this letter.

Seth Abramovitch
Film and Communications U2

NOT ANOTHER COMMITTEE

To the Daily:

Ruth Promislow has responded to my Hyde Park (March 8) in this week's Tribune. She has defended the work of the Ad Hoc Committee on Race Relations, and amaintains that the committee has been successful in bringing students' desire for a race relations policy to the attention of the university.

My Hyde Park did not dispute this. But the fact remains that despite having examined the need for a race relations policy, the Administration ahs refused to acknowledge that one is needed.

Promislow recommended that I "wait until [the committee] have finished [their] work before [I] pass judgement". I find it amusing that during her campaign Promislow championed the committee's accomplishments only to concede now that she has been elected that the work has not yet been done.

Now that Promislow is vp university affairs, she will have to listen to student suggestions, and indeed actively engage students in discussion in order to gain their input. My Hyde Park criticized Promislow for not going to existing clubs which work consistently on the issue of race relations, in order to gain their perspectives. Her defense: "the very existence of the committee was to serve that purpose".

Promislow just doesn't get it, does she? If groups already exist which deal with the issues she would like to see addressed, then setting up yet another committee only hinders communication.

I reassert my position: Promislow's committee has failed in not communicating effectively with the members of groups made up primarily of people of colour, and it has failed in its dealings with the Administration.

However, I commend the group for not giving up hope, and for realizing that its work is not yet done.

Cherie Payne

letters

Physics

Crazy SSMU debates

To the Daily:

At the last meeting of the McGill Students' Council, on Thursday March 11, the SSMU Policy Manual was amended. One of the amendments made to the policy manual states that no food may be sold at SSMU tables without the permission of the Room Bookings Coordinator and that the Room Bookings Coordinator be provided with a list of foods that are inappropriate to be sold at the tables for health and sanitary reasons.

Before adopting the above policy, Council considered adopting a policy which would forbid the nature of any food at SSMU tables unless it was of a "bake sale" nature. Reasons given to support this idea included that "bake sale" style food was easier to recognize as being fresh or gone-off, while non-bake sale style food was not.

There was not clear definition of the term "bake sale" food. The example of samosas was brought up as one type of food which might not qualify as a "bake sale" food.

As of Friday, March 12, 1993, the Room Bookings Coordinator had no list of foods that were inappropriate for sale, nor was the Room Bookings Coordinator provided with clear criteria for acdepting or refusing requests by McGill clubs to sell food on SSMU tables.

Three points were raised in relation to the discussion of this policy change. First, there was concern at Council that some foods sold at the SSMU tables pose a health risk. Second, councillors said Marriott Food Services has expressed concern that someone who eats tainted food from an SSMU table and then eats Marriott food may become ill and inappropriately sue Marriott Food Services for problems caused by food from an SSMU table. A third point raised was that Marriott could be losing business because of popular food sales from SSMU tables in the Shatner Building.

If you are interested in any of these issues, speak with your councillors, whose offices are in room 104 of the Shatner Building and come to the next meeting. If you have any questions about the procedures of Council, please leave a not for the Speaker of Council at the SSMU desk in the Shatner Building.

Adam Atlas
Speaker of SSMU Council

Guilt-free men

To the Daily:

In response to two articles on pornography from the *Daily*, March 11:

Although MacCready's and Hutchinson's issues are well-taken, they seem peripheral to more pressing concerns which were *not* addressed.

Our situation here can often be understood as an undeclared war on women, with pornography as the propoganda used to incite it. The pornography desensitizes men to the human-ness of the enemy, allowing them to commit crimes with a clear conscience. (E.g., conquered "savages" in Amerika.)

Further, through this process, the attack is *sexualized*. The men are motivated not out of duty to fellow-men or country, rather they learn to experience the assault as a personal, sexual pleasure.

Men become so accustomed to this brainwashing that they are not only without guilt, but believe it is their *right* to act out these scenarios. Horribly, resistance by the woman is seen as only part of the game, a cue to increase the violence until the inevitable compliance.

No-Means-No? No means "harder", men are taught. Does it really work? If the media can make people feel good about the video-massacre of Iraqis, then pornography can make a man feel good about rape.

Much of pornography is hate literature. *This is a civil rights issue*, not a debate on morals. People readily understand how the need for censoring anti-Semitic literature far outweighs the loss in freedom of speech incurred. The top priority issue here is how safe women feel on the street and in their homes.

Porn can be woman-positive, surely, and censorship is probably ineffective, and used against us anyhow. In searching for alternative responses to the problem, however, we should at least begin by acknowledging the negative aspects of pornography.

"Pornography is the theory and rape is the practice." It is important that we all (especially us men) think carefully about how we allow the media to influence some of the more personal parts of our personalities.

Chris Larnder

Utopian dreams and collective visions

An exhibition charts the civic impact of world's fairs

By Inderbir S. Riar

World's fairs present an international meeting of minds and a showcase for national pride and integrity, paralleled by encyclopedic displays of goods and ideas. Architectural design becomes a competitive sport as nations strive to compete with each other through innovative — and often ostentatious — pavilions.

What is often overlooked when analyzing a world's fair, however, is the integral role that site planning plays in defining the characteristics and success of the fair. World's fairs become a city onto themselves, and their often futuristic proposals attempt to establish an urban form for posterity.

Civic Visions, World's Fairs, a small new exhibition in Hall Cases at the Canadian Centre for Architecture, looks at the contribution of site planning to the history of international exhibitions. By choosing specific examples from the nineteenth and twentieth centuries, the exhibition uses an assortment of original lithographs, planners' and architects' drawings, and some particularly relevant memorabilia to explore the importance of fair sites as diverse microcosms for growing civic concerns.

The relationship between innovative architecture and site planning has traditionally been an important link in defining the success of a world's fair. Joseph Paxton's Crystal Palace, Le Corbusier's Philips pavilion at Brussels, and R. Buckminster Fuller's geodesic dome at Montreal's Expo 67 have all reflected and inspired a landscape that is, for the time, exclusively modern. Even Chicago's World Colombian Exhibition of 1893, whose artificial Beaux-Arts architecture can be construed as regressive when compared to Louis Sullivan's emerging skyscrapers, established a precedent in civic design through Frederick Law Olmsted and Daniel Burnham's innovative planning.

Pioneering Spirit

London's pioneering Great Exhibition of 1851, saw the union of specific site planning and architectural innovation that recognized the sanctity of the Hyde Park location but added to it the wondrous structure of Paxton's Crystal Palace.

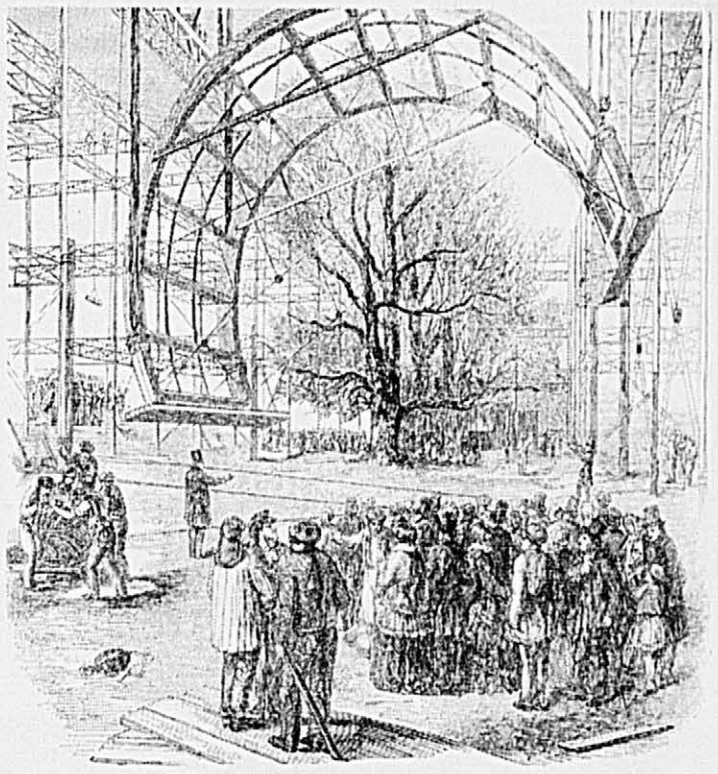
Paxton, a landscape gardener and engineer, created the Crystal Palace as a three-tiered, iron and glass conservatory. Composed of glass sheets and iron framework, its modular and prefabricated design, easily assembled and dismantled, impressed the exhibition jury and satisfied the complaints of the Hyde Park preservation society, a group of landowners and aristocrats who felt that the park should not be altered or scarred in a drastic manner.

The importance of the Hyde Park location defined the aspirations of the Great Exhibition through its physical association with the gentry's homes surrounding the park. Furthermore, the Crystal Palace expressed Britannia's claim to greatness: it created an atmosphere in which the public could casually saunter through Paxton's structure, enjoying the fruits of its colonial might.

The Great Exhibition established a series of important fairs throughout the rest of the nineteenth century, each striving to building upon the prominence of its predecessor.

Paris' Exposition Universelle of 1867 set into motion the city's massive city-planning schemes. Built upon the derelict grounds of the Champ-de-Mars, the Exposition provided an important instance in civic design. Its twenty-three hectares were completely excavated and leveled, subterranean water, gas, drainage systems installed, a mammoth Palais de l'Industrie erected in its centre, and its other two-thirds made into a busy cosmopolitan park.

The attempt to create a civically sound cosmopolitan environment, later carried on at Chicago's World's Colombian Exposition by Frederick Law Olmsted, defined the growing recognition of the city as a holistic centre defined by the interaction of social groups. Nevertheless, the nineteenth century did not lose its sense of class divisions or nostalgia. The hit exhibit of Paris' 1900 Exposition Universelle was Le Vieux Paris, a reconstructed historic village amid a vast and exhausting urban site that had come to be defined by the modern concepts of the Galerie des Machines and the Eiffel Tower.



The construction of Paxton's crystal Palace

Futuristic Cities

World's fairs have provided generations with a forward-looking spirit, a collective optimism sparked by the fantastic array of cutting-edge technologies and displays of exotic paraphernalia.

More importantly, however, is the contribution that fairs make to image of the future city.

The New York World's Fair of 1939-40 signaled the decline of the park as a central feature in the American urban fabric and instead showed how transportation shaped in uniting urban form.

The "park" was usurped by the "parkway" as highways to the Flushing Meadows site were constructed, and the automobile was rigourously promoted both for getting to the fair and as something to see once there. The Transportation Zone housed the pavilions of Ford, General Motors, and Chrysler. GM's "Highways and Horizons" was the most popular exhibit; its most popular feature was Norman Bel Geddes' "Futurama," a miniature model city of 1960 based on dynamic road design.

The similar forward-looking spirit permeated Montréal's Expo 67. The Modernist desire to recapture the optimistic spirit of the nineteenth-century exhibition and use it to address questions relevant to the twentieth-century city was captured in the construction of two islands. Set apart from the city, the exhibition, called "Man and His World," created a potentially utopian environment, where Fuller's futuristic geodesic dome rubbed shoulders with Frei Otto's innovative canopied German Pavilion.

World's fairs carefully diagnosed issues of urban life by becoming reflexive environments typifying all that is good within an urban context. As Benjamin Portis, curator of the exhibition, writes, exposition sites became "civic laboratories where the rapid pace of construction made it possible to demonstrate new ideas in town planning long before they could actually be translated into actual urban fabric."

Unfortunately, world's fairs have become isolated utopias, cordoned-off communities where visitors temporarily seek refuge from their own dirty and overcrowded cities. While the great fairs were museums that synthesized all that was potentially good in a city, their optimism has perhaps been lost in our era's fragmented and somewhat dissociated world view.

What **Civic Visions, World's Fairs** best presents, then, is our loss of faith in the practical and the ideal. As Neil Harris writes in the exhibition catalogue, the fact that many people no longer believe in the fairs' possibility is "an admission as depressing as it realistic."

Civic Visions, World's Fairs runs in the Hall Cases at the CCA, 1920 rue Baile, from 17 March to 8 August. The Centre is open Wed-Fri 11-18h, Thu 11-20h, Sat Sun 11-17h. It is free for students on Thursdays. Call 939-7000 for information.

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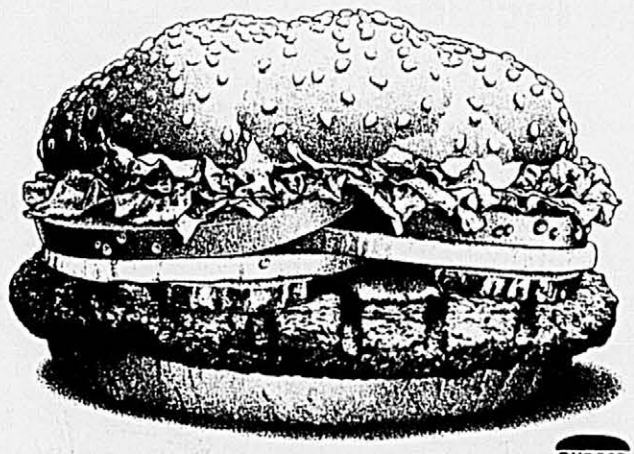
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Dracula — 16 ANS+ — 12:30 5:00 9:30 — LATE SHOW Sat 11:40

TOM BERENGER SNIPER — 16 ANS+ — 2:15 5:45 9:25

NOWHERE TO RUN — 13 ANS+ — 10:3 10:5 10:7 10:9 10

Amos & Andrew — G — 25-2 25-3 25-5 25-7 25-9 25 — LATE SHOW Sat 25

THE VANISHING — 13 ANS+ — 3:00 7:15

LOADED WEAPON 1 — G — 1:30 3:30 5:30 7:30 9:30 — LATE SHOW Sat 11:30

LATE SHOW SATURDAY

TERMINATOR 2 — 13 ANS+ — LATE SHOW Sat 11:15

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EVENTS

Archaeology Speakers Series, presents Professor Claudia Chang from Sweet Briar College. Topic: "Pastoralism on the periphery: settlement, land use, and the state". Today, 16h30-18h00, Leacock 738.

NDP McGill meeting today at 16h00 in Union 435. Agenda: Elections and planning for next year.

McGill Film Society:
March 26, The Adjuster, FDA 19h30.
March 27, Lolita, FDA 19h30.

The International Relations Society Hosts the International Forum, March 25, 15h00. Union Building, room 401. Talking about Gorby and The Fall of the Russian Empire: Final Act?

Susie Bright comes to McGill. Renowned American Lesbian Sex Writer, Activist and All-Around Bad Girl. Today, 19h00, Frank Dawson Auditorium. Free.

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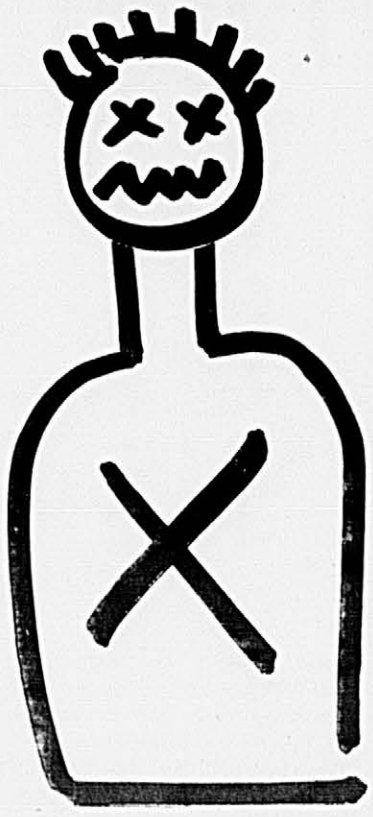

classified ads

Ads may be placed through the Daily business office, Room B-17, Union Building, 9h00-14h00. Deadline is 14h00, two working days prior to publication.
McGill Students (with valid ID): $3.50 per day, 4 or more consecutive days, $2.50 per day. McGill Employees (with staff card) $4.50 per day, 4 or more consecutive days, $3.50 per day. All others: $5.00 per day, or $4.00 per day for 4 or more consecutive days. (Prices do not include applicable GST or PST). For more information, please visit our office in person or call 398-6790 – ***WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.***
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11 - Lost & Found

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12 - Personal

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14 - Notices

Come to the launching of "The Green Bible" at the Newman Centre, Tuesday March 30, 4:30 pm. By Stephen Sharper and Hilary Cunningham. Call 398-4107.

Conference on "Popular Education, Power and Social Change: An Introduction to Participatory Education Techniques." Saturday, March 27, 9-5, Strathearn Intercultural centre, 3650 Jeanne Mance (at Pine). Registration 9-9:30, $5.00. Speakers, Skills Building Workshops, lunch and Film. For information Call 284-6587.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer (above Milton) on Fridays. A coming out support group meets at 5:30, and a discussion group meets at 7. A great way to find out about yourself & others.

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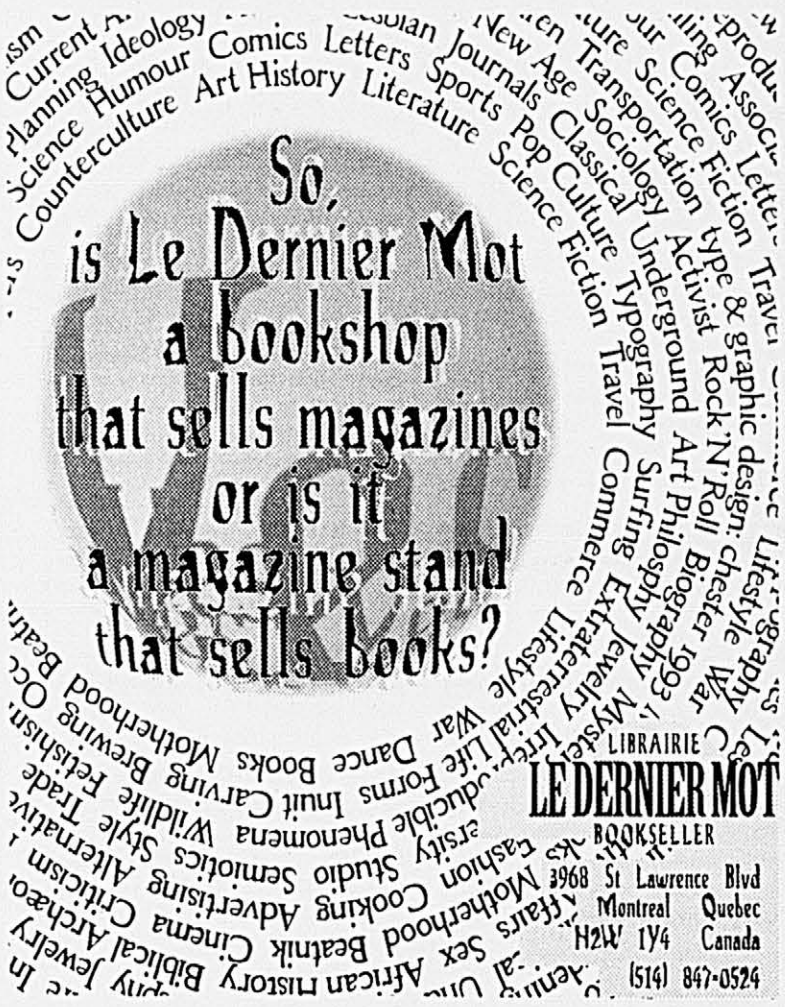
Mozza - origan	255	358	20	16,5	33,63
Mozza - basilic	255	358	20	16,5	33,63
Mozza - ail	255	345	26,3	24,4	36,2
Mozza champignons	295	355,2	27,2	16,5	36
Mozza - pepperoni	300	519,75	30	29,9	32,5
Feta - olives	343	481,5	32,2	27,5	35,7
Végétarienne	315	306,1	14,2	13,5	32
Pepperoni garnie	340	509	29,7	33,5	36,5
Parmesan - olives noires	315	528,5	31	32	33,8
Parmesan - anchois	297	510	33,3	28,7	33,74
Mozza - saucisse	291	441	24,3	28,3	31,03
Jambon de parme garnie	345	497,8	28,8	28,2	36,1
Chèvre et noix	390	559	26	36,1	39,5
Trois fromages	285	489	31,6	29,2	33,26
Fromage bleu	275	417	22,6	22,75	34
Trois légumes	317	305,7	15,8	12,9	31,7
Capicollo garnie	345	520,8	29,3	29,2	36,1
Crevettes, moules, échalotes	325	440	30	27	29

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